Sacred Dance Guild

a corporation with international membership devoted to
Sacred Dance in Worship.

SACRED DANCE GUILD

newsletter

Winter Issue 1972 XIV 2

President's Message via Telephone:

The revision of the Helps and guidelines Kit has occupied our attention fully - but at long last - as of January 15th it will be available! Mrs. Schlegel, chairman, will take care of back mailing first (See Announcements below!)

Religious movement is a growing cycle and if any reader knows of anyone involved in anything over our great world, let us know.

I am looking forward to seeing many of you at the February Mid-Winter Workshop to link names with faces.

Sincerely,
Maxine DeBruyn

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Special Announcement=

HELPS AND GUIDELINES (Aids for clergy and dance directors)

80¢ 1. "Consideration for starting A Dance Choir"
60¢ 2. "Choosing A Theme and Music and Evaluating Sacred Dance"
$1.00 3. "Using Creative Movement in Religious Education"
60¢ 4. "How to Plan A Sacred Dance Workshop and Bibliography"
Free 5. The Sacred Dance Guild Brochure (a copy of which is attached to this Newsletter)

Special Offer: Entire kit at $3.00
Additional 10¢ charge for single copy mailings
Please send order and payment to:

Helps & Guidelines Chairman
Mrs. Mal Schlegel
2514 Union SE
Grand Rapids, Michigan 49507

Help is Needed!

We need to appeal to SDG members for help for the Dance Collection of the New York Public Library at Lincoln Center. We need your help by sending three letters (As editor I have typed three forms to be sent - all you need do is sign your name/group and mail). Or we need your help not only with the letters but with a contribution which can be mailed to Genevieve Oswald c/o the Dance Collection.

Official communication of the Sacred Dance Guild of America, Inc., a non-profit educational organization existing for the promotion of dance as a medium of religious expression:

- in ART, for creative discoveries of self and relatedness
- in RELIGION, for enriched experiences of corporate worship and the liturgical community
- in EDUCATION, for creative and disciplined growth of the whole person (mind, spirit and body as one) in relationship with God and with others.

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Minutes of Sacred Dance Guild Board Meeting, September 8, 1971, Grand Rapids, Michigan.

Present: Maxine DeBruyn, Kay Clark, Kathy Muir, Virginia Lucke.

1. Maxine reported on design for new brochures. Kay Clark is to send them to regional publicity chairman. Title: Join in and Celebrate; symbols cross, star of David, open book linked together. (Ed. note - the brilliant and joyous orange sheet attached is IT! Stunning!)
Slip sheet each year for SDG officers. We are trying to work on securing Regional Program Chairman for New England, Far West (Barbara Cernohlavek, Montana), (Virginia Huffine, Minn.) to work closely with National Program Chairman....
2. The Area Workshop Development project will be replaced by annual announcements in SDG Newsletter. Appeal for help from all SDG members to send in names of leaders they have worked with.
3. Maxine will ask Forrest Coggan to serve on National Program Committee and be ready to assume Chair when Daren Miller retires.
4. More Regional Publicity chairmen needed:.....(Ed. note: If you can report in on SDG activity in your area, let us know.)
5. National Publicity Chairman will try to get information to the national publications. Kay Clark is tracing their addresses....
6. Daren has informed Maxine that the Missionary Orientation Training Center, near Stony Brook, N.Y., is available for annual February Workshop....(See article on Workshop elsewhere in Newsletter!)
7. Virginia Reported all Kit pamphlets have been edited by authors....(See exciting announcement elsewhere in Newsletter!)
8. Kathy Muir had new stationery ready --purple ink!! She will send ... to all officers and Regional publicity chairman. If others need some, write to her.....
9. Next meeting October 20, 1971....
(Ed. Note: So you see our board is really keeping things on the move. If you have any suggestions, do write them!)

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Sparks of Thought from Early Issues of SDG Newsletter

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From the June issue 1961
"Paraphrasing an item in the October 1960 issue of motive (Methodist Student magazine) page 11: 'The participant in the sacred dance choir must be able to differentiate between entertainment and worship, between an audience and a congregation, and especially between aesthetic union and divine communion with the Holy Spirit.'"

From the September 1965 issue of SDG Newsletter:
"Report of the Special Committee of

the Council's Role in the Field of Religion and the Arts - published by the Div. of Christian Life and Mission of the National Council of Churches, 475 Riverside Dr., N.Y., N.Y. Excerpts from this pamphlet which was made available in May, 1965

The Church and the Arts

The church is concerned with the arts because the church is concerned with the concrete actuality of human life....

If the church is to speak helpfully of health, she must know Man's sickness and his hurt; if she is to speak of redemption, she must know the forces and forms and energies of damnation; if she is to speak of the peace of God, she must make true soundings of the angers of men.

The full scope of Christian life and work, therefore, inevitably includes attention to the arts in all their contemporary forms....

The character of our civilization is such that its real inwardness is most fully grasped through the sensitive recorders we know as the painter, the poet, the novelist, the architect, the musician, the dramatist, the dancer ....

The first task of the church in the area of the arts is to know contemporary culture and its expressions and through them to know our time more fully. Christian life and work is necessarily concerned with all aspects of the human and social situation. When we speak of the Christian concern with contemporary culture, the term 'culture' itself by its very ambiguity supports the case. For culture happily suggests not only the arts, the 'works of the mind', the 'higher culture' associated with literature, architecture, music, the drama, the graphic arts, the dance, etc.; it is also used to refer to the values and patterns of civilization, the quality and spirit of an age. We cannot diagnose the human situation without due scrutiny of the arts...."

(Ed. Note: The following seems so important now! Perhaps some of our new readers are not aware of starting a chapter. Although this was carried in the May 1968 issue, it is current.)

"Do You Want to Start a Chapter With Other Dancers in Your Area? Here's Why -- and Here's How!

If you have a dance choir or group and there is another such group across town or 25 to 50 miles away--or maybe a lone dancer or two scattered in the vicinity -- and if you met together every so often -- you could no doubt:

--Encourage one another in the improvement of dance skills and selection of themes.

--Attract new people who have always wanted to do this sort of thing and give them that starting 'boost'.

--Influence the community and more churches to use sacred dance.

--Experiment and come up with new ideas for dance presentation, perhaps developing (a) more boys' choirs, (b) boy and girl dance choirs, (c) a chapter Sacred Dance Festival in the community, (d) a dance exchange with

other churches, (e) new techniques using such things as taped music, lighting, visual aids, unusual costuming, speaking choir - and more - and more.

--Do away with that 'isolated feeling'.

If you know of other sacred dancers, or dancers who would be interested and could meet once a month, or less often, for an evening or part-day, phone them, or write to them and set up a trial meeting. To form a chapter you must have twenty or more members -- but you could start with less. Perhaps you will have a talk session, sharing ideas and discussing the advantages of forming a SDG chapter. Perhaps you will dance together a bit (since dance is our business) or have a 'show and tell' time along with business talk.

If you don't know dancers in your area, you could either call local churches and ask them to post announcement of your interest in gathering dancers together (they might include it in the church newsletter) or perhaps you could get the local paper to announce it -- sacred dance is a unique and newsworthy item.

If you need more help in planning the meeting write to your Regional Publicity Representative for additional names of dancers and for "Suggestions for Starting a Sacred Dance Guild Chapter". (Ed. note: Do check elsewhere in this Newsletter for Helps and Guidelines!)

If at the meeting the feeling is strong to meet again and also to become a chapter (or not to become a chapter), DO write to the contact person in your region or to the president and give the details of your meeting and the plans that resulted..."

~~OOOO-O~~ Recommended Reading ~~OOOOOO~~

"to a dancing god" by sam keen, Harper & Row, Publishers, Inc., 49 East 33rd Street, New York, New York 10016.

Although this is not a book on sacred dance, per se, it is a book of thought and has interesting material for religious movement. I will quote three short sections which should whet the readers' appetites: "How may I live gracefully in time? In my times? ....In the beginning was silence. Before the word was chaos. And night. ...God, give me madness that does not destroy wisdom, responsibility, love. ..."

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Reviews or capsules of Programs

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Virginia Lucke sends in: The Grand Rapid's Press gave the following coverage on Voices, Inc. which presented program at Fountain St. Church November 19, 1971 and at S. Middle School: "The black musical-drama group acclaimed for its off-Broadway success The Believers, will present Journey into Blackness, a 2-act program which tells the history of the blacks from Africa through slavery to the struggles and hopes for equality in a combination of music, dance and dramatics. Musical director Brooks Alexander has been lauded for unusual solo and choral sounds ranging from Bantu chants, 'field hollers', street cries, gospel and blues. Humor, too

is employed to trace the history and explore the heritage and give insight into the black's status...."

From Presbyterian Life, Oct. 15, 1971: "Three thousand assorted Presbyterians Come Together to Praise God. Rev. Robt. Pitman, chm. Nat. Com. for the Celebration of Evangelism, Cincinnati, Ohio, Sept. '71. Attendance from 45 states and three other countries. Wanted to 'help people discover how they can be effective as Christians. We don't want to give them a program; we just want this to be a catalyst, to excite people to realize their potentialities as people of God...."

From Church Woman: Oct. '69. In Pasadena, Cal. chm. of May Fellowship Lay felt facts to be covered would only become significant after hearts of women had been quickened. Invited Mrs. Joan Ono to help the women begin to feel anew through dance experience of her group. The dance they composed dealt with mechanization of man, how he touches without relating; how an individual can be locked away from his own self; how it takes a spark from another individual to ignite insight; how a person is released and becomes a being who discovers that to be born anew he must give and love. Mrs. M. Edens, chm. says: 'Months later we were still getting calls from young and old alike who said it had been a most meaningful experience.'..."

Excerpts from Gymnasion E 2101F Vol. VIII Issue 2 Summer Ed. 1971, Pub. by International Council on Health, Physical Education & Recreation, Verlag Karl Hofmann 7060 Schorndorf bei Stuttgart, Germany (4 languages) ...."Traditional & Modern Forms of P.E. in the Bible & in Modern Israel" pages 10-12, Elly D. Friedmann-Wittkower, State Teachers College of P.E., Beer-Sheva, Israel

"The origin of all Physical Culture is to be found in religious cult. In movement, the first human beings seemed to have found communication among themselves and forms of incantations to superior powers. The children of Israel expressed their happiness, and their despair, their joy of life, their victories and their deepest sorrow in dance. Dance in the Bible is never formal, it is the fundamental expression of a primitive people. In it's oldest manifestations it was always a kind of prayer. The whole people danced together--the king and the pauper, the rich and the poor. The old semitic word for dance --hagog-- became through the centuries 'Hag'--that means festival, just a festival of any kind....

"Ten different words in Hebrew text of the Bible explain different steps and styles of festive dancing. Gives six: walk, run, hop, jump, throw, lift. David 'jumped and hopped together with the common people out of joy and happiness. Wife Michal, daughter of a king, chided David for actions not fitting his position. David's reply: 'It is before the Lord (that I dance)....The Lord who

appointed me as Prince over Israel, the people of the Lord, and I will make merry before the Lord.' Samuel 2:6-20 Also Jeremiah 31:12: 'then shall the maidens rejoice in the dance, and the young men and the old together.'

Movement education and folk-dancing are part of the school curriculum in Modern Israel. No festival without dance using circles, lines, old and new dances. Not only Biblical origins, but Arab, European and American influences shown in Folk Festivals. At Dalia a Kibbutz in Hills of Ephriam first folk dance gathering 1944; 1968 there were 3,000 dancers, 30,000 spectators.

Originally, fathers responsible for training children in moral and basic skills. Running was main way to communicate in ancient times. An unnamed member of tribe of Benjamin ran 42 km. part uphill, to tell Eli, the High Priest, of defeat by the Philistines; King Solomon held running competitions. Forefathers marched together through the desert. Relates a nightmarch from new town of Dimona, immigrants from North Africa. Hundreds of young people danced half the night in market square, music stopped suddenly just at midnight; trumpet blew, a voice called 'Organize yourselves for the start'. About 700 people, boy 9, many over 60, marched in groups of 10-40, changing partners and groups, singing in the moonlight, 40 km. Arrived early a.m. stadium at Beer-Sheva. The next year 2000 marched, grows each year.

Described three days' march to Jerusalem--8000 participants in 1969. 'The sight of a mile long chain of marchers winding over the slopes and across the valleys as far as one could see was breathtaking. Each day's march began with a sense of exhileration comprised of rested muscles and the feeling that the world was fresh and young. The march ended this year with dancing around the walls of the Old City of Jerusalem and marching in perfect order with music and singing through the streets of the New City.' This revives the old religious pilgrimage to the old temple.

"We have developed the elements (gymnastics, track and field, dance, games, movement, swimming in school program) not out of reverence to the tradition of the Bible, but it seems to me, that individual guidance of these basic movement drives, brings to most children an immense joy of moving and living and helps us to fulfill our cultural tasks." Feels it is very important through this type of guidance to help children in orientation in time and space, to release from tension and to self-respect and self-confidence. "In this form of physical education every child is challenged to perform a certain body task to the optimum of its own potentialities. Each child has to find its own solution. Sometimes he has to react quickly, more often to concentrate and think before acting. The teacher guides, but the children are within given limits, free to create movements according to their own motor pattern"....

"We try to find ways in movement-education which lead to creative thinking and new resources of body and mind....."
(Ed. Note: Thank you, Virginia, for your browsing and finding the above article.)

The following excerpt is a review of Leonard Bernstein's "Mass"....Musical about Mass rated worlds apart from the Mass....by John V. Hinkel Twin Circle Washington Correspondent

"At one of the last performances of Leonard Bernstein's 'Mass'--the musical production that formally opened the $70,000,000 John F. Kennedy Center for the Performing Arts here last month--a woman in the audience blurted out: 'Pagan--this is not Christian!'

"Her spontaneous, indignant cry heard by an audience of 2,000 persons seemed to sum up the feelings of most Catholics, both clerical and lay, and also many non-Catholics, who saw what the New York Times' music critic, Harold C. Schonberg, a Jew, described as a 'pseudo-serious effort...cheap and vulgar...a show-biz Mass....'...."

From Constance Reynolds: The following was written up by the Reverend David A. Hockensmith, Assistant Rector, St. Luke's Church, 232 Wyoming Ave., Scranton, Pa. 18503:

"I, too, have been curious about the origins and the practice of sacred dance in Christian worship. After a brief amount of research at the public library, some interesting facts emerged.

The early Christians in certain locations allowed mystical dances as part of their worship. The Preface of an ancient Syrian liturgy speaks of a point in the service when the 'dances of the Virtues' are introduced as a matter of course among the songs of the angels and all those other adorations of the heavenly Host. History records that in the seventh century a ritual rich in sacred choreography was composed by St. Isidore, archbishop of Seville.

"Throughout much of the history of the dance in the Church both abuses by its advocates and criticisms by those of a puritanical spirit have threatened its life. But the dance seems always to have survived - at times ever so faintly - in the Church's worship. During the Middle Ages we have many instances of sacred dance recorded. A certain type of dance was even thought to cure nervous disorders. Dances were performed in cathedrals to honor the canonizations of saints. At Limoges deacons danced on Christmas day, and up to 1738 at Bescancon there was a church dance called Benzerette. Dancing often accompanied the celebration of festivals, and was especially popular in France and also in Spain and Italy.

"As we entered the modern period the dance became an almost entirely secular affair with all parts of the Church suppressing in various ways its practice as worship. To many of us today dance must indeed seem an odd, unusual and perhaps inappropriate way to worship God. As accustomed as we are to the use of other talents and arts in worship - singing, organ recitals, splendid choirs, magnificent buildings adorned with paintings and sculptures - we somehow shy away from the sacred dance. Maybe we shun it merely because we're not used to it. At any rate, perhaps it is time that the sacred dance took a place with

other art forms as a way of expressing man's deepest feelings and impulses in the worship of God."

(Ed. note: The above article "The Church and the Dance" appeared as the cover of the bulletin for St. Luke's Church on March 7, 1971. Thank you - this might give other pastors or the directors of dance choirs an idea for the introduction of sacred dance to the congregation!)

Appearing in the same bulletin is the following sent in by Constance Reynolds: "More about Church and Dance. A Word Game. Carol: We delight in singing our Christmas carols. Our carol derives from the French word carole which was the name given to a dance in which the performers moved slowly in a circle, singing as they went. The carol is a Christian version of the Greek chorus (which literally meant 'a dance in a ring'). Choir: The choir of a church is that location from which the people who compose the choir sing. It lies between the sanctuary and the nave. Choir also derives from the Greek word chorus and must have early in the Church's life provided the setting for sacred dance - just as it will once again at St. Luke's on March 14 at 10 a.m. when Constance Reynolds and her dancers lead us in worship."

~~000000000~~ Recommended Reading ~~000000000~~

Flash: "Congregational Dancing in Christian Worship" has been released! It's author is SLG member Doug Adams. It is published by The Enabling Company at 1035 Indiana Street, Vallejo, California 94590 at $10.00. Doug dedicated this book to Margaret Taylor Chaney (SLG member) for "she is truly the one who has inspired many of us to explore full participation of the whole congregation in movement." The Enabling Company promotes this fine book with "'Rejoice and Leap for Joy' Jesus says....Doug Adams' new book, 'Congregational Dancing in Christian Worship', details not only the complete historic principles and practices of movement in Christian worship but suggests also dozens of contemporary movements for all church members to better effect and express community, repentance, joy, and rededication. 'Invite all to process down the aisles and into the front pews when all are singing the processional hymn. Have the words become flesh during 'carols' and 'choruses' which mean 'dance' and truly feel the joy; for 'rejoice' in the Aramaic which Jesus spoke means 'dance.' Material good for several sermons as well as simple movements any can follow will make this important introduction of congregational movement in worship easier. Contains ideas to heighten the moments of formal and informal worship services..."

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In Memory -

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Mrs. Albert W. Palmer, mother of Margaret Palmer F.T. Chaney, died in the fall of 1970. Church Woman paid tribute to her.

Irmgard Attwater, choreographer, "...died just after the Ecumenical United Church Women's May meeting, 1971 - had hung on by sheer will power to finish the choreography!" (so writes Elizabeth Sherbon.)

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THE GUEST COLUMN (In place of the guest Column the following news on Past Presidents of SDG is given for your interest.)

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Bob Stoner has consented to write the Early Days of SDG when he returns from his winter travels. "First Sacred Dance conference was in Lynn, Mass. in 40's; Bob, Josephine Rice and Ted Shawn got it going and were only people then in the Boston area doing 'dance' in church." (Bob's sister obligingly forwards his mail if you send it to 23 Parkview Ave., Newtonville, Mass. 02160.) Bob has been to India, Japan, Maine, Arizona, and Texas since retirement.

Helen Gray (Mrs. Henry David) has moved from Hartford, Conn. to Ventura, California, 298 Fairfax Ave., 93003 and has been workin with a group of young women since spring '71 in Methodist Church. They led and shared in worship service honoring departing minister. For a spring Women's Day, Helen's program was a blend of "little groups talking together their wonderments and questions which they might ask The Master on a present Day of Disputation (as on Tues. in the Temple long ago) and these were incorporated in the outlined service which sought to relate ourselves to the situations and decisions which laymen had to make on those days of The Great Week. Their participation was, as Mark Twain would've said, 'heart-warming', as cheers, tears blended." The entire group was responsive to doing and did Hear Our Prayer O Lord. And after "I'd done the Lord's prayer at end of meeting they clung around so I said, 'Alright, then, let's all do something together. We did bless be The Tie That Binds..... Spring '71 helped with a District Methodist Workshop for Children whose leader I inspired to start motion choirs in 1961! And so the circle continues.....In Nov. '71 the Congregational Church of the Valley (San Fernando), meeting in the YMCA chapel permitted me to lead all of them in Invocation and Doxology, between which, among other items, I did the Scripture Psalm 24. Mrs. Severs of the Huntington Park Methodist Church--newly there with her minister-husband--has been inspired to extend her kindergarten 'action songs' into a girls' choreographic worship group--so her husband told me, apparently resulting from my talk in Nov....."

Pat Sonen and Donald N. Paulsen were married Aug. 28, 1971, the day after Hurricane Doria. Children Lin and family from Tulsa; Beverly from Minn.; Marc from Okla. gathered Sat. 28th "dawned blue, bright and beautiful. Musician friends brought music, Don's mother, Elsie and neighbors and friends brought happy faces. Bev and I made bouquets from the garden, then Lin, Bev, Blake and Marc with Don and me gathered around the twin oak trees with the minister in his white robe and not an acorn fell!....Don, for those of you who don't know him is a native of Baldwin, L.I., NY. He's

(cont'd. page 11)

switched careers several times since leaving St. Lawrence U. and animal husbandry, and now enjoys his work with the young men at Annandale Reformatory satelite unit, some 25 miles from here. I'll continue studying various therapies at GRAD school in N.Y., working as Recreational Director at Idylease Convalescent Home and teaching Dance Therapy at Essex County Hospital. We'll live at Swanstone Lake Swannanoa, Cayuga Trail, Oak Ridge, N.J., loving it as we do."
(Ed. Note: Thank you Virginia Lucke for sharing this news of our Past Presidents.)

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Janet Boeh (now 737 Country Club Lane, Selmer, Tenn. 38375) reports of activity in Bloomington last spring. Illinois Wesleyan's Dance Theatre Group, under Janet's direction was active in churches in central Illinois. Her successor is Miss Nancy Camp who is planning to continue with the religious dance effort. Janet hopes to get "something going" with religious dance in her new home.

Carbondale, Illinois's Newman Center Bulletin on the Southern Illinois University campus carried this item in the October 18, 1971 issue: "An Ecumenical Worship Service with a Liturgical Dance. The Liturgical Dance is somewhat startling to Catholic tradition, but it is an integral part of the worship of the Eastern religions. We are fortunate to have Dr. M. R. Sequeira, native of India, expert in Liturgical Studies and classic dancer, at the Newman Center to introduce us to one of man's most ancient forms of worship--the dance...." (Ed. Note: With tongue in cheek, I re-read the date, and it is 1970 - but it is worth reading since we of SLG are aware of sacred inspiration of movement from the moment man became - but there are still so many unaware.....)

Barbara Ulin reports that in July at St. Peter's Church, Geneva, Illinois, she conducted a week-long workshop for boys and girls, ages 5 to 15. They were not previously dance-trained, but at the end of the week six simple dances were presented during a Mass. They were danced prayers....In December at Mt. St. Mary Academy, St. Charles, Illinois, a workshop resulted in dances for a school assembly....At Northern Illinois University this past summer Barbara performed a religious dance and gave a short lecture on the Sacred Dance Guild.

MAINE - Judy P. Boothby of Winthrop, Maine reports: In coordination with the theme of the worship service, "Joy," Wende Frutchey and Judith Boothby danced to "Oh, What a Beautiful Morning" on November 14, at All Souls Church, Unitarian, Augusta, Maine. Wende is also volunteer instructor in dance for patients at the Augusta State Hospital.

MICHIGAN - Clawson United Methodist Church Choirs, directed by Janet A. Lee, have performed at both the Methodist Ministers' Annual Conference in Detroit and the Methodist Missions Annual Workshop this year. For the Business and Professional Women of South Oakland County an entire program "The Church Seasons" was performed using anthems they had done during the year. Janet has found that "Hymn of Supplication," by Don McAfee to be especially good from the Congregational viewpoint. The girls enjoy it and many requests have come from other churches, including Ferndale First Methodist, Oak Park United Methodist and University Presbyterian Church, Rochester saw the group do "A Cry In The Night" and "Carol of the Little King". For Christmas Janet's choir will do "I Wonder as I Wonder", solo voice accompaniment, "We Three Kings", congregational singing, "The Virgins' Slumber Song", solo voice accompaniment, and "A Carroll" by Jacobson. (Please note: Janet needs help from anyone who has taught Creative Movement at camps.)

The Kalamazoo Sacred Dance Guild, directed by Sarah Gertz, has a fine group of dancers this year. There are two young men in college and four high schoolers; two young women. They rehearse every Sunday afternoon and always begin and end with folk dances from all over the world. Virginia Lucke and Sarah Gertz presented a workshop this fall at Westwood United Methodist Church. With organ, congregation and records, a Thanksgiving Eve Service was given at Cooper Congregational Church. The program was "Oh, Happy Day", "Psalm 150" and "Amazing Grace". Sarah Gertz is now working on Tradition, Choric Psalm, Clap Your Hands and John the Baptist.

From Muskegon, Virginia Austin reports that Blue Lake Fine Arts Camp is sending another International Choir to Europe in the summer of 1972. Virginia directed a dance version of the Lord's Prayer by G. Verdi for a Memorial Hour Service at Ford Auditorium in Detroit on October 4th. She is also choreographing "Fiddler on the Roof" for Muskegon Civic Opera in April.

In Grand Rapids, East Congregational Church Rhythmic Choir, directed by Dorothy Warn and Virginia Lucke presented as part of celebration of Family Christmas Festival which is various kinds of crafts used to celebrate and decorate, "What Child is This?" At the Christmas Carol Service, the group repeated "What Child is This" and "O Leave Your Sheep". Costumes worn were blue leotards with matching blue six-gored skirts, repeating the blue of the church stained-glass windows.

First United Methodist Liturgical Choir of Grand Rapids, directed by Mrs. William Muir performed "Silent Night." The choir came in with sound of bells pantomiming Christmas rush. As the music began the girls joined slowly in dance. One remained apart for entire selection. Also performed was "Mary's Boy Child", Belefonte record, "Luke 2, 8:14 and "O Holy Night", a candle processional. The choir performed a one half hour TV program in Grand Rapids in December and Kathy Muir reports that their Workshop in Coloma was most exciting. Their minister had moved to Coloma, and being one of their biggest inspirations, he invited the girls to dance in both his churches and conduct a Workshop. There were 40 people there, one of whom had ever done anything with Sacred Dance. It was very exciting and all learned a great deal.

Zonta Club, an International Women's Business and Professional Club presented one of their members in their Christmas program. Pat Harper, Grand Rapids, interpreted "I Know Who God Is." She used the record with Perry Como singing the words. Wearing a white crepe a-line long sleeved long robe, trimmed only with a gold cross on the left shoulder and a thick-corded satin rope sash that extended to the floor, she shared the dance with 60 members.

October 17, 1971, Church of the Dunes, Grand Haven, Western Michigan United Methodist Church Youth Rally, Theme "Love"--Dance group worked with three ideas: Lonely, Rejection, Rejoice. For Benediction, choir sang canon form Allelulia, Allelulia, Amen and dancers led worship out of church. Banners, poetry and dialogue used in service also worked out by groups in the early afternoon--over 200 creative, very dedicated young people! -- reported by Virginia Lucke.

Virginia reports further: October 28 Interpretative Dance Section for the Midwest Christian Teachers' Association, Sherman House, Chicago, Ill. To about 110 teachers of art, music, drama, physical education, I presented the elements of dance: Time, space, energy--everyone participating in the illustrations. Choreographed "Come Ye Thankful People Come" in processional form, "I Wonder as I Wander" free, individual interpretation; "Dona Nobis Pacem" in three concentric circles using levels. Brief historical survey of dance in religious education and worship and bibliography, list of music (mimeographed)--a most eager, responsive, joyous group with whom to work.

The Covenant Dancers of the Church of the Covenant (Presbyterian), Mrs. Ruth Nobel reports a dance interpretation of Gustav Holst's "Let All Mortal Flesh Keep Silence" on December 12. She projects for her group another dance interpretation in February and one in Lent, all in morning worship. Also there is a varied program planned for Women's Association in April.

A letter from Sarah Jents of Kalamazoo: "We have an ecumenical group of dancers sponsored by the Kalamazoo Westwood United Methodist Church hosting a workshop October 30 and 31 (1971). Rev. Arthur Davis will feature three groups of dancers in separate performances of "Lord of the Dance" at the early morning worship October 31 and all workshop students who remain overnight will participate in the ritual recessional of "Benedictus" by Simon and Garfunkel. We will teach five completely choreographed liturgical dances so that beginning groups can carry home with them a repertoire to help them get started in worship services: Psalm 142 (accompaniment voice and metronome), Bach's "Aria" (accompaniment SATB choir, organ and string bass), "Cum-bah-yah" (accompaniment unison singing, or record, or small group with drums), "Surely

He Hath Borne Our Grief" (SATB with choir) This is a yoga-inspired meditation for Lent. We also will be teaching Benedictus, which is a blessing from all people with the greetings of benediction in the mode of the Pakistani, Cambodian, Roman Catholic, Indian peoples and winds up the service with all the congregation shaking hands with the dancers as the people leave the sanctuary. The final benediction is our western handshake - the small 'touch' still in our lives. ....Our latest work is "Lord of the Dance' which the dancers greatly enjoy. In November the group is going to Christ Church in East Lansing to perform "Oh Happy Day' with a 40-voice youth choir."

Holland Rhythmic Choir News: HRC has felt the loss of Dottie Cecil, Nancy Bronby and Jackie Van Vieren... In true spirit of the Dance, the discipline and creativity continue. With the help of the Hope College classes of Mrs. Maxine Debruyn, the "spots" have been ably fitted. It's a challenge for the mature members to keep up with the agility of the college-aged student. However, there seems to be no generation gap when we're all intent upon interpreting the Lord's Prayer or a meaningful psalm... Our season began with the same "Thanksgiving Service" we presented for Hope Church last autumn. It was given November 9 at the Women's Literary Club of Zeeland... The Student Church will have the thanks-service on November 21 in the Hope Chapel. (In our next issue we will carry part of this service: Ed. Note) On December 5 the group travels to Grand Rapids to take part in "new forms of worship" adult study in the LaGrave Christian Reformed Church. On the next day, the Christ Memorial Reformed Church has invited the group for its Guild meeting... Marti Slagh, one of the replacements and a dance student, has volunteered to serve as a resource aid to the "Bridge-Builders" newly-named tutoring and friendship group offered by Senior High Students of Hope Church on Wednesday evenings....

MINNESOTA - The Festival of Nine Lessons and Carols of the Christ United Methodist Church, Rochester, Minnesota, December 12, carries this item: "To a Virgin Meek and Mild" by Karl P. Harrington with chancel choir, Miriam Billups, soprano and Judy Vilter, dancer and choreographer.

The Religious Dance Choir of the Unitarian Church, under the direction of Virginia Huffine, presented a dance to "What Child is This?" at the Christmas Eve Service. Two of the choir members opened the service by dancing to "Bring a Torch, Jeanette, Isabella, carring torches, and leading in the Sunday School. The younger children presented a pantomime to the traditional Czeck carol, "Rocking Carol" while singing, and Virginia danced a lullaby to the singing of the old English "Coventry Carol". The program concluded with a group of children dancing around the Christmas tree, a Swedish tradition called Juldanse.

MONTANA - An interdenominational S.D. Choir has been organized under the leadership of Louise Achuff and Barbara Cernohlavek which includes adults and senior high school girls. They were invited to dance at the Episcopal church for one of the Advent services... began by dancing to the traditional "Angels We Have Heard" with the singing choir and organ....

NEW HAMPSHIRE - The Sacred Dance Choir of Marlborough (Priscilla Richardson) New Hampshire was invited to participate in the Newport, New Hampshire Congregational Church annual Christmas concert and will present Jesu, Bambino, Lo, How a Rose and a very spirited Torches by Jouhert. In their own church, the choir will do a repeat of last year's presentation of Christmas music by Praetorius which was so well received. During the dance the children assist the dancers in decorating a tree. At a 7:00 p.m. Family Service the group did Silent Night at the close of which the children were invited to repeat the first stanza with them. Go Tell it on the Mountain was the presentation for the midnight service with the choir participating in the candle lighting service.

From Evelyn H. Broadbent of Rochester New York, 134 Craydon Road (new address) comes news of work completed in N.H. before the move: "We have done some really tremendous things, including a complete Christmas Dance Drama to the Christmas Oratorio by

Heinrich Schütz, also "Jesus Christ Superstar" and a program on C.O.C.U. that received much acclaim...."

NEW YORK - Pilgrim Fellowship Sacred Dance Group of the Congregational Church of Chappaqua with Youth Leaders Pam Rush and Emily Stewart report a play "Like It Is" at Keene, New Hampshire on Dec. 3rd using music of Garden of Eden and Shepherd and the Lost Sheep. Also they were part of a Dec. 9th program for the Women's Society Christmas at the church in Chappaqua using the "O Holy Night."

Huntington Dancers of Faith of Huntington, Long Island, New York, Vira Klawe, director, report a Thanksgiving Day presentation at Temple Bethel in Huntington. This was an ecumenical worship service: Psalm 8 to Bach Prelude with voice superimposed on tape; Attitudes of Prayer, a new work for four dancers, built upon an idea proposed in the book "Christian Yoga" by a Benedictine monk, Father Dechanet. He suggests that much of the joy has died out of modern worship because the bodily attitudes of early worship have been deleted. We took six common attitudes of prayer and demonstrated them to Handel music, then wove them together with bridging phrases. (Ed. Note: Vira added the following which holds interest to SDJ readers.) After attending by invitation a seminar on Modern Worship Practices at Immaculate Conception Seminary, conducted by Gloria Weyman who wrote "Dancing for God", we were brave enough to make African dashikis, or straight envelopes of material in bold orange, white and black stripes, using black leotards and tights underneath. Headbands tied at the side were of the same material...On the annual International Night at Congregational Church of Huntington, February 19th, we will do, in large skirts, a dance of North India, and our Dervish Dance, showing the worship of this ancient Persian sect. Costumes are from library plates: tall headdress, tight bodiced robe with fuller skirt - actually, a male costume, in the original.

A third "Wesleyan Dancers" group has been started in Pleasant Valley, New York, under the direction of Wendy Hartman. At present there are 7 women in the group preparing a Lenten service to be taken to various churches in the Poughkeepsie area. Two of the members, Wendy Hartman and Nancy Dervan, led Christmas worship services during Advent using Christmas sermons of Martin Luther and music by Praetorius....Wendy Hartman choreographed and danced "Lord of the Dance" as a solo for the Hudson West District Women's Society Fall meeting in Poughkeepsie, to go with her part in a panel discussion on New Forms in Worship.

NORTH CAROLINA - From Fran C. Sullivan, director, Religious Interpretive Dance group, First United Methodist Church, Charlotte, North Carolina: "I would like to tell you how much we enjoy the 'Sacred Dance Newsletter.' Our dance group has only been in existance 1½ years and the Newsletter has been very helpful. We have been very busy the past few months. We danced for other churches in Charlotte and surrounding North Carolina towns doing 'My Sweet Lord,' interpreting the Psalms and doing echo stories. Our group attended the District Methodist Creative teaching Workshop. There many great classes were taught in interpretive movement by Mrs. Betty Smith of Cordova, Maryland. Our group danced a 'round' for our church's Thanksgiving Services and we did 'Oh Holy Night' for Christmas services..."

OHIO - Janet Wright, director of the United Presbyterian Church Choir has been very busy. They have danced for Thanksgiving Sunday, Sunday Worship Services and Christmas Eve Service. "We Gather Together", a Netherlands folk song translated by Theodore Baker consisted of the Hand Bell Choir and a processional down 2 aisles with baskets of fruit, vegetables and gifts set on altar. The last verse was danced around the altar. "Simple Gifts", an old Shaker Hymn with recorder and mixed singing choir and dancers were in a semi-circle using simple movements. Piano, solo voice and flute were the background for "The New Birth", an old French tune. "Do You Hear What I Hear?" by Regney-Shayne used 2 guitars and 3 voices. For the Introit, Hark the Herald

Angels Sing, and O Little Town of Bethlehem, Janet used her little children with rhythm instruments and stars they had made.

OREGON - Joan Andrews, Leader, Sacred Dance Choir, Beavercreek, Oregon:
"Our Dance Choir has done many things for our worship these past four years and our congregation is pleased with this. .... last Christmas started with the Annunciation and ended with the Flight into Egypt. The dance choir was asked to portray the Flight of Mary and Joseph and Babe to Egypt. We started by listing all the emotions Mary and Joseph must have felt during their trip. We then figured out movements to suggest these emotions. Then we wrote a story to which the dance choir used these movements to portray the flight.... The Dance Choir thus was literally doing what I understand the ancient Greek dance choruses did in the dramas - they enacted the mood and feelings of the characters.... This year our program is about the 4th wiseman who doesn't find Jesus until the crucifixion..... and since we have so much special music with our singing choir, we plan to use the dance choir members for the children's sermon....."

Editor's Note: As I finish the last bit of news sent me I am reminded of two things. First, do send me or your regional publicity chairman the "happenings" of your choir. I know we are missing some important news! Deadline for next issue is March 15!
Second, I forgot to put in my own tidbit - in December, as part of a Seasonal Worship service, I did "Darkness and Light" using the Jewish Hanukkah as the inspiration. It was poetry spoken by the dancer.

!!!!!!!! Announcements-------- !!!!!!!!

Doug Adams of The College Heights Church 1150 West Hillsdale Boulevard, San Mateo, California 94403 sends this note: "A group of us in the Bay Area are drawing together to hold a dance in worship Workshop in the spring--probably as a one day event but possibly longer. If there are others in the Western Region interested, do write me at the above address."

Ed. Note: Although we do not have a "Letters to the Editor" Column, the following seemed pertinent!

From Brother Raymond T. Latour, SC Coordinator of Communications, Religious Education, Diocese of Portland, 289 Congress Street, Portland, Maine 04101
"I had the good fortune of watching, or better still experiencing your Miami Chapter's performance at our National Religious Education Conference in late October. It was then that I realized how powerful a medium of communication dance can be in any religious education program....."
Thank you - and where, oh where, is the news of this Florida service?????

From Sister Mary Ann Caulfield, Box 357, Barry College, Miami, Florida 33161
"...The Contemporary and Sacred Dance Guild of Miami presented a seminar at the Religious Convention in Miami Beach.... I would like a beginner's kit concerning Sacred Dance..."
Thank you, too, and please Miami send us your news to share!

*******SPOTLIGHT ON NEW MEMBERS**********

Note new members on list:

Anderson, Leola - NJ
Bauer, Susan - AZ
Broadbent, Evelyn - NY
Duerr, Shirley - NJ
Fritz, Shirley - IL
Hallstrom, R. Sonja - IL
Halvorsen, John - OK
Hollemans, Carol - MI
Miller, Roger - NC
Monbarren, Thelma - OH
Traub, Mrs. C. Donald - NJ

Note changes in address:

Adams, Doug - CA
Bennett, Judith - NY
Blair, Jennifer - TX
Johannes, Phyllis - CA
Leist, Mrs. Warren - OH
Mudgett, Jane - HI
Williams, Marjorie - TX

(Note from Membership Chairman: Renew your membership as soon as you receive your notice!!!!!)

Sacred Dance Guild
Membership List
December, 1971

[redacted]

[redacted]

[redacted]

[redacted]

MID-WINTER SACRED DANCE GUILD WORKSHOP

February 18-19, 1972 Stony Point Conference Center
Stony Point, New York

REGISTER NOW!

$5.00 deposit per individual. Deposit not refundable. Registrations due by February 9th. Make all checks out to Rev. Daren L. Miller, registrar, and send to Rev. Miller at 47 Main Street, Stony Point, New York 10980. Telephone 914-786-3355.

Registration 12:30 p.m. on Friday and concludes with Lunch on Saturday. Room, Meals, Parking all furnished at one place - Two (2) to a room.

Cost for two (2) days: Member $20.00 Student $17.50 Non-Member $24.00

Partime: Friday with supper or Saturday with Lunch
Member $15.50 Student $12.00 Non-Member $18.00

(Rates are increased because this is the first year that the Winter Workshop is offering room and meals. More information in detail will be mailed directly to most members of East and Mid-West after January 1, 1972.)

STAFF

Maxine DeBruyn
Graduate Michigan State University. Studied with Martha Graham, Mary Anthony, Ted Shawn. Instructor Hope College. Director Harlam Rhythm Choir. President of SLG. Maxine will have technique classes.

William Davis, Jr.
Graduate Western Illinois University in drama and speech. Formerly lay speaker United Methodist Church, Sussex, New Jersey. Worked in Summer Stock Company, after serving three years in Vietnam. Continuing study at Ohio University. Bill will have the dramatic technique and moods classes.

Directions: Stony Point is on Rte 9W, north of NYC and Tappan Zee Bridge on the Hudson. Palisades Pkwy North to Exit 13, on to Willow Grove Rd and right (east) to 9 W North to Stony Point and 2nd traffic light. Left about 3 blocks to Cricketown Rd and right, then 500 yds to entrance. All paved road, - On NY Thruway to Rte 6 East and over to Palisades Pkwy South to Exit 13 and same. On Garden State Pkwy north to NY Thruway and East to Palisades Pkwy and North to Exit 13 and same. (Stony Point is on 9W between Bear Mt Bridge and Tappan Zee Bridge over Hudson R) In Port Authority Bldg, NYC on Geo Washington Bridge Terminal and take Mohawk Bus Line to Stony Point and get off at center town, Mallow's Pharmacy and call taxi or call the Center 786-2752 for pick-up. (The Center is about 3 long blocks from Malloy's and a good walk if carrying luggage.)

Name _____ Address _____

Phone _____ Church Affiliation _____

Please check: SLG Member ____ Non-Member _____ Student (High School __ Col. __)

I will be attending: Part time ____ Full time _____ Dancer ___ Director _____

I am bringing with me for sharing: Group work _____ solo Work ____ Other ____

Title of work: _____